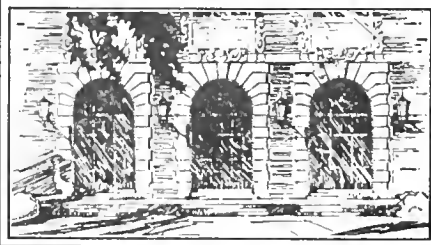


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OTTO HARBACH
RUDOLF FRIML

You're in Love

A M U S I C A L P L A Y

G. SCHIRMER, New York

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WE HAVE SEWN THIS VOLUME BY HAND
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YOU'RE IN LOVE

A Musical Play
IN TWO ACTS

The Book and Lyrics by
OTTO HARBACH
and
EDWARD CLARK

The Music by
RUDOLF FRIML



Vocal Score, \$5.00

OTTO HARBACH New York

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YOU'RE IN LOVE

PRODUCED FOR THE FIRST TIME
AT THE STAMFORD THEATRE, STAMFORD, CONN.

NOVEMBER 29th, 1916

UNDER THE MANAGEMENT OF
ARTHUR HAMMERSTEIN

MUSICAL DIRECTOR

JOHN McGHIE

STAGE DIRECTOR

EDWARD CLARK

ORIGINAL CAST OF CHARACTERS

JUDGE BREWSTER	JACK RAFFAEL
LACEY HART	LAWRENCE WHEAT
DOROTHY	MAY THOMPSON
MRS. PAYTON	FLORINE ARNOLD
GEORGIANA	MARIE FLYNN
HOBBY DOUGLAS	HARRY CLARKE
MR. WIX	AL. ROBERTS
CAPTAIN	ALBERT PELLATON
DECK STEWARD	GEORGE PIERPONT
STEWARDESS	VIRGINIA WYNN
PASSENGERS	{ BARBARA VALDINI
	{ M. CUNNINGHAM
	{ HAZEL CLEMENTS
SAILORS	{ C. BALFOUR LLOYD
	{ GILBERT WELLS
GUESTS AND FRIENDS	

SYNOPSIS OF SCENES

ACT I. SANTA MONICA HOTEL, Southern California.

ACT II. ON BOARD THE S. S. "HIGH HOPE."—Three Days Out.

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You're in Love

Overture

Lyrics by
Otto Harbach and
Edward Clark

Music by
Rudolf Friml

Allegro

Piano



Allegretto

The first system of musical notation for 'Allegretto' in D major, 2/4 time. The treble staff features a rhythmic pattern of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment. The system concludes with a double bar line, followed by a measure marked 'rit.' (ritardando) and another marked 'mf' (mezzo-forte).

The second system of musical notation, continuing the piece. It features more complex melodic lines in the treble staff and sustained chords in the bass staff.

The third system of musical notation, featuring a 'sfz' (sforzando) dynamic marking in the middle of the system.

The fourth system of musical notation, continuing the melodic and harmonic development.

The fifth system of musical notation, concluding the piece with a 'rit.' (ritardando) marking and a final double bar line.

Valse lente

p

cresc.

fz *p*

a tempo *f molto rit.*

a tempo *cresc. e molto rit.*

Allegretto

This musical score is for a piece titled "Allegretto". It is written for piano and features six systems of music. The notation is in G major, indicated by one sharp (F#) on the treble clef. The time signature is 2/4. The first system includes a "rit." (ritardando) marking. The second system begins with a "mf" (mezzo-forte) dynamic. The score is characterized by dense, often block-like chords in the right hand and more fluid, moving lines in the left hand. Various musical markings are present throughout, including accents (>), slurs, and dynamic changes such as "f" (forte) in the final system. The piece concludes with a double bar line.

Andante

Andante

mf

l. h.

mf

The Andante section begins with a piano introduction in the right hand, marked *mf*. The left hand provides a simple harmonic accompaniment. The right hand then enters with a series of sixteenth-note runs, marked *l. h.* (left hand), while the left hand continues its accompaniment. The section concludes with a final *mf* dynamic marking.

Moderato

Moderato

sfz

sfz

f

sfz

The Moderato section begins with a piano introduction in the right hand, marked *sfz*. The left hand provides a simple harmonic accompaniment. The right hand then enters with a series of sixteenth-note runs, marked *sfz*. The section concludes with a final *sfz* dynamic marking.

Allegretto

The first system of musical notation for the 'Allegretto' section. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The time signature is common time (C). The music begins with a piano (*p*) dynamic marking. The first measure features a triplet of eighth notes in the treble and a quarter note in the bass. The melody continues with various eighth and sixteenth note patterns, including some beamed sixteenth notes. There are some slurs and accents throughout the system.

The second system of musical notation. It continues the piece with similar rhythmic patterns. The treble staff has more complex figures, including some sixteenth-note runs. The bass staff provides a steady accompaniment. A *rit.* (ritardando) marking appears towards the end of the system, indicating a slight slowing down of the tempo.

The third system of musical notation. The tempo marking *a tempo* is placed at the beginning of the system. The music returns to the original tempo. The notation continues with a mix of eighth and sixteenth notes, maintaining the piece's lively character.

The fourth system of musical notation. It features more complex harmonic structures in the treble staff, with some chords and longer note values. The bass staff continues with a rhythmic accompaniment. The system ends with a few final notes and a repeat sign.

The fifth system of musical notation. It concludes the piece with a final cadence. The treble staff has some longer notes and a final flourish. The bass staff ends with a few chords. The system concludes with a double bar line.

The first system of the score is for piano. It consists of two staves. The right hand plays a series of chords and moving lines, while the left hand provides a harmonic foundation with chords and a melodic line. The key signature has one flat, and the time signature is 4/4.

The second system introduces the Flute and Violin. The Flute part is written on a single staff and begins with a melodic line. The Violin part is also on a single staff and plays a similar melodic line. The piano accompaniment continues with chords and moving lines. The key signature has one flat, and the time signature is 4/4.

The third system continues the piano accompaniment and the Flute and Violin parts. The piano part features more complex chordal textures and moving lines. The Flute and Violin parts continue their melodic development. The key signature has one flat, and the time signature is 4/4.



The first system of musical notation consists of four staves. The top two staves are for a melodic instrument, and the bottom two are for a piano. The key signature has one flat (B-flat). The first staff contains a triplet of eighth notes, followed by a trill marked 'tr'. The piano accompaniment features chords and a moving bass line.



The second system of musical notation also consists of four staves. It continues the melodic and piano parts. The piano part includes a trill marked 'tr' and a section marked 'rit.' (ritardando). The piano accompaniment continues with chords and a moving bass line.



The third system of musical notation consists of four staves. The piano part is marked 'a tempo' (allegretto). The piano accompaniment features chords and a moving bass line. The system concludes with a final chord in the piano part.

The first system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The first two measures show a continuous eighth-note melody in the upper staves, with the lower staves providing harmonic support through chords and moving lines. The third measure features a large slur over the upper staves, and the fourth measure ends with a sharp sign and a fermata.

The second system of musical notation consists of four staves. The top two staves continue the eighth-note melody. The bottom two staves feature a more complex harmonic texture with chords and moving lines. The third measure has a large slur over the upper staves, and the fourth measure ends with a sharp sign and a fermata.

The third system of musical notation consists of four staves. The top two staves show a change in the melody, with a sharp sign and a fermata in the third measure. The bottom two staves provide harmonic support. The fourth measure ends with a sharp sign and a fermata.

The fourth system of musical notation consists of four staves. The top two staves show a change in the melody, with a sharp sign and a fermata in the third measure. The bottom two staves provide harmonic support. The fourth measure ends with a sharp sign and a fermata.

This page contains six systems of musical notation for piano. Each system consists of a grand staff with a treble clef and a bass clef. The key signature is three sharps (F#, C#, G#). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system shows a complex texture with many beamed notes. The second system features a prominent chordal texture in the right hand. The third system includes a fermata over a chord in the right hand. The fourth system has a forte (f) dynamic marking. The fifth system shows a melodic line in the right hand. The sixth system continues the melodic and harmonic development. The page number 14 is in the top left corner.

This page contains six systems of musical notation for a piano piece. The key signature is two sharps (F# and C#). The tempo is marked "Allegro". The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings. The first system shows a melodic line in the treble and a harmonic accompaniment in the bass. The second system introduces a double bar line and dynamic markings of *fz* and *mf*. The third system continues the melodic and harmonic development. The fourth system features a more complex rhythmic pattern in the bass. The fifth system shows a change in the bass line with a descending scale-like motion. The sixth system concludes with a final cadence in both hands.

Allegro

fz *mf*



ACT I

Opening Chorus

Lyrics by
Otto Harbach and
Edward Clark

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Music by
Rudolf Friml

Allegro



The i - tin - e - ra - ry, That's the ver - y Thing we want to see!

The i - tin - e - ra - ry, That's the ver - y Thing we want to see!

The i - tin - e - ra - ry, That's the ver - y Thing we want to see!

Be a good chap And show us the map; Ex - plain it care - ful - ly.

Be a good chap And show us the map; Ex - plain it care - ful - ly.

Be a good chap And show us the map; Ex - plain it care - ful - ly.

Make us a chart That clear - ly will show Just where we shall start And

Make us a chart That clear - ly will show Just where we shall start And

Make us a chart That clear - ly will show Just where we shall start And

where we shall go! The i - tin - e - ra - ry, That's the ver - y Thing we want to

where we shall go! The i - tin - e - ra - ry, That's the ver - y Thing we want to

where we shall go! The i - tin - e - ra - ry, That's the ver - y Thing we want to

know!

know!

know!

Brewster

We start at ten o' - clock From the San Fran-cis-co
 dock; Then out to sea On a ju - bi - lee That will last six months and a

Boys and Girls

Oh geel!

Oh geel! We start at ten o' - clock From the San Fran-cis-co dock; — Then

We start at ten o' - clock From the San Fran-cis-co dock; — Then

day! — We start at ten o' - clock From the San Fran-cis-co dock; — Then

out to sea On a ju-bi-lee That will last six months and a day!

out to sea On a ju-bi-lee That will last six months and a day!

out to sea On a ju-bi-lee That will last six months and a day!

(chatter and laughter)

Oh gee!

Oh gee!

Oh gee!

Moderato Brewster

And what, Oh pop, Is the ver-y first stop? You will

And what, Oh pop, Is the ver-y first stop? You will

And what, Oh pop, Is the ver-y first stop? You will

Moderato

molto rit.

(pointing to map)

find it here! Oh joy! Ha - wai - i! Ha - wai - i! The
 find it here! Oh joy! Ha - wai - i! Ha - wai - i! The
 find it here! Oh joy! Ha - wai - i! Ha - wai - i! The

slower

land of pret-ty girls and poi! poi! poi! A - lo - ha - land! A -
 land of pret-ty girls and poi! poi! poi! *rit. pp* A - lo - ha - land! A -
 land of pret-ty girls and poi! poi! poi! *rit. pp* A - lo - ha - land! A -

lo - ha - land! All my life I've longed to see A -
 lo - ha - land! All my life I've longed to see A -
 lo - ha - land! All my life I've longed to see A -

lo - ha - land!

lo - ha - land!

lo - ha - land!

If we be - lieve each song A - bout old Hon - o - lu - lu, Un -
It's back - to - na - ture play In man - ner most de - ci - ded, When

less they're wrong And writ - ten just to fool you, We'll spend some mo - ments
Hu - las sway In skirts you'd call di - vid - ed; It is not what she

gay At a wi - ki - kee soi - rée, Where the girls wear dresses made of
wears At which a bod - y stares, And you don't watch how her face com -

Refrain

hay Worn dé - colle - té! For that's the way they
pares, No - bod - y cares!

do in Hon - o - lu - Lu, If our pop - u - lar songs are

true, All the girls are peach-es Running round the beaches, All

U - ka - le - le Play - ing

danc-ing their Hu - la - hu, gai - ly, Spic and

ff

span, In na - ture's coat of tan, They're danc-ing the whole day

through! They are dressed in wav - ing grass - es, Mak-ing ick - i - wick - i

pass-es, If pop - u - lar songs are true.

cresc. *sfz*

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Married Life

Lyrics by
Otto Harbach
and Edward Clark

Music by
Rudolf Friml

Allegretto

The piano introduction is in 3/4 time, key of B-flat major. It features a lively melody in the right hand and a supporting bass line in the left hand. The melody starts with a quarter rest, followed by a series of eighth and sixteenth notes. The piece ends with a final chord and a fermata over the last note.

The first verse of the song is set in 3/4 time. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The melody is a simple, catchy tune. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The lyrics are: "1. Fa - ther said, 2. Moth - er too 'Nev - er wed, said I'd rue, If nev - er while you have good sense! ev - er I be - came a wife."

The second verse of the song continues the melody and accompaniment. The lyrics are: "Try, oh try to pro - fit by Poor old dad's ex - pe - ri - ence!" It was I did - n't mind - And I find There's no - thing wrong with mar - ried life. In ____

sound ad - vice, And it sound - ed nice, And I shunned the rice And shoes ____ For
fact it's fun, And I'm glad it's done, For we two are one, Un - til ____ we

oh, so long! Till the wed - ding gong Com - plete - ly re - ar - ranged my views.
fuss, and then We two are ten, For I am one and he is nil.

Refrain

Mar - ried life, ____ I like it! Got a wife, ____ I like it!
Mar - ried life, ____ I like it! I'm his wife, ____ I like it!

Take my tip, _____ go do it, Grab off a girl, go to it!
 Take my tip, _____ go do it, Grab off a man, go to it!

Ba - chel - lor _____ so lone - ly, Ben - e - dict, _____ the on - ly,
 Sin - gle miss _____ so lone - ly, Wed - ding bliss, _____ the on - ly,

I am for mar - ried life! _____
 I am for mar - ried life! _____

Dance

A piano score for a piece titled "Dance". The music is written in B-flat major (two flats) and 4/4 time. It consists of five systems of grand staves, each with a treble and bass clef. The first system begins with a treble clef and a key signature of two flats. The melody in the treble clef features a series of eighth and sixteenth notes, often beamed together, and is frequently accompanied by a sustained chord in the bass clef. The second system continues this pattern with more complex rhythmic figures. The third system introduces a more active bass line with eighth notes. The fourth system features a prominent sustained chord in the treble clef. The fifth system concludes the piece with a final cadence, marked by a double bar line and a repeat sign. The notation includes various musical symbols such as notes, rests, beams, and slurs, all rendered in a clear, professional style.

You're in Love!

Lyric by
Otto Harbach
and Edward Clark

Music by
Rudolf Friml

Allegro moderato

The piano introduction is in E-flat major, 4/4 time, and marked *Allegro moderato*. It begins with a treble clef staff containing four whole rests. The piano accompaniment starts in the second measure with a forte (*f*) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. The piece concludes with a final chord in the fourth measure.

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is *Allegro moderato*. The vocal line begins with a piano (*p*) dynamic. The lyrics are: "Love, love, from No-ah's time to now, has puz-zled sage, Fool and". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "Saint, Each one has told his neigh-bor how to di - ag -". The tempo is *Allegro moderato*. The piano accompaniment includes a *cresc.* (crescendo) marking above the right hand in the second measure. The piece ends with a final chord in the fourth measure.

mf

nose this com - plaint, But all their talk is Greek to

p

you, Un - til this thing has hit you, too, — And

rit. *p*

rit. *p*

Refrain

a tempo

some strange, pe - cu - liar feel - ing O'er you comes slow - ly

a tempo

mf

steal - ing. It throws your nerves at six - es and at sev - ens,

6

Makes you feel as though you're climb - ing up to the heav - ens;

mf Then dear, — di - vine e - mo - - - tions

Give you — such frisk-y no - - tions! First you're glad, and then you're sad,

Lose what-ev-er sense you had, And you're in love, in love! —

Some strange, pe - cu - liar feel - ing O'er you — comes slow-ly

2 Violins Solo

steal - ing. It throws your nerves at six - es and at sev - ens,

Makes you feel as though you're climb - ing up to the heav - ens;

Then dear, — di - vine e - mo - - tions

Give you — such frisk-y no - tions! First you're glad, and then you're sad,

Lose what-ev - er sense you had, And you're in love, in love! —

Keep Off the Grass!

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Lyrics by
Otto Harbach
and Edward Clark

Music by
Rudolf Friml

Allegro

1. A leo - pard can - not
2. All love is blind, so

Horns con sord.

The first system of the musical score is in 2/4 time. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The vocal line begins with a rest, followed by a triplet of eighth notes. The piano accompaniment includes a horn part marked 'Horns con sord.' and a bass line with a triplet of eighth notes.

change his spots, That's sure as death and tax - es, And
po - ets find, A truth far from de - fense - less; But

The second system continues the vocal melody and piano accompaniment. The vocal line has a more active melody with eighth and sixteenth notes. The piano accompaniment features a steady bass line and a more complex upper line with sixteenth notes.

men are men, stamped out in lots Hard set as bat - tle - ax - es. I
love should be not mere - ly blind, But deaf and dumb and sense-less. For

The third system concludes the piece. The vocal melody ends with a final note, and the piano accompaniment provides a concluding harmonic structure. The lyrics are spread across two lines of the vocal staff.

know the brutes, for I've had three; They're all a - like as dol - lars, They
if we could not see man's faults, Nor hear his growls and grum - bles, Nor

staccato

dif - fer mere - ly in de - gree Of waist - bands, shirts, or col - lars. But
smell to - bac - cos, ryes, and malts, Nor di - ag - nose his mum - bles, A

get them in the mar - riage - game, And you will find them all the same.
mod - ern mar - riage then might be At least a pain - less mis - er - y.

Refrain

Men! Men! They're all a - like, I know, for I've had
 Men! Men! They're all a - like, I know, for I've had

three; That's why my bat - tle - cry Is
 three; That's why my bat - tle - cry Is

Death or lib - er - ty! For they love you and they
 Death or lib - er - ty! When he's so - ber, he's an

leave you When their mon-ey's gone - a - las!
o - gre, When he's tip - sy, he's an ass;

f stacc. *rit.* *sf*

a tempo

That's why I'm a grass wid - ow — With a sign "Keep Off the
That's why I'm a grass wid - ow — With a sign "Keep Off the

a tempo

stacc. *rit.* Bssn.

1. Grass!" Grass!" 2. Grass!" Grass!"

Horns con sord.

3

He Will Understand!

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Lyrics by
Otto Harbach
and Edward Clark

Music by
Rudolf Friml

Allegro moderato

Georgiana

p

I am a - fraid

mf

p

'Tis not the fash-ion For an - y maid To tell her pas - sion.

Dorothy

cresc.

Yet there are ways and 'cute lit - tle tricks,

cresc.

Lacey
mf

Bear-ing their thrills like tel-e-graph clicks. No spo-ken word-

Yet just like wire-less His heart is stirred By thought-waves tire-less.

Dorothy *cresc.* Dorothy and Lacey *p*

And an-y girl can do it with ease. Just try a few wiles like these.

Refrain

p-f

A down - cast eye _____ When - e'er he meets you,

p-f

cresc.

A lit - tle sigh _____ When-e'er he greets you; And should he

cresc.

mf *ten.*

touch your fin - ger - your trem-bling fin - ger, Just let it lin - ger!

mf *sfz* *sfz*

p-f

A breath-less hush _____ If he ad-dress you, A sud-den blush _____

p-f

— If he ca-ress you: *f* These tricks are sure to land, And

1. he will un - - der stand! _____ 2. stand! _____

sfz *sfz*

Mignonnette

Allegro scherzando
Introduction

Rudolf Friml. Op. 26

Piano

The Introduction is in 2/4 time, key of D major. It begins with a piano (*pp*) melody in the right hand and a bass line in the left hand. The melody features a series of eighth and sixteenth notes, with some triplets. The dynamics shift to forte (*rf*) in the second measure. The piece concludes with a final chord in the right hand.

The first section continues in 2/4 time. It begins with a forte (*rf*) melody in the right hand and a bass line in the left hand. The melody features a series of eighth and sixteenth notes, with some triplets. The dynamics shift to piano (*pp*) in the second measure, marked *molto rit.* (very slow). The piece concludes with a final chord in the right hand.

Moderato

The Moderato section is in 2/4 time. It begins with a piano (*p*) melody in the right hand and a bass line in the left hand. The melody features a series of eighth and sixteenth notes, with some triplets. The dynamics shift to piano (*p*) in the second measure. The piece concludes with a final chord in the right hand.

This section continues in 2/4 time. It begins with a piano (*p*) melody in the right hand and a bass line in the left hand. The melody features a series of eighth and sixteenth notes, with some triplets. The dynamics shift to piano (*p*) in the second measure. The piece concludes with a final chord in the right hand.

a tempo

The final section is in 2/4 time. It begins with a piano (*p*) melody in the right hand and a bass line in the left hand. The melody features a series of eighth and sixteenth notes, with some triplets. The dynamics shift to piano (*p*) in the second measure. The piece concludes with a final chord in the right hand.

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First system of musical notation. The treble clef staff contains a melodic line with a triplet of eighth notes (3, 1) and a series of sixteenth notes. The bass clef staff provides harmonic support with chords and single notes. Performance markings include *rit.* (ritardando) and *a tempo* (return to tempo). Dynamics include *sf* (sforzando) and *p* (piano). Fingering numbers are present above several notes.

Second system of musical notation. The treble clef staff features a descending scale-like passage with fingering numbers 3, 4, 3, 2, 2, 3, 4, 5. The bass clef staff has a more static accompaniment. Performance markings include *sf* and *p*. Fingering numbers are also present in the bass staff.

Third system of musical notation. The treble clef staff has a melodic line with a triplet of eighth notes (5, 9, 1). The bass clef staff has a descending line. Performance markings include *p* (piano). Fingering numbers are present in both staves.

Fourth system of musical notation. The treble clef staff has a melodic line with a triplet of eighth notes (3). The bass clef staff has a descending line. Performance markings include *sf* (sforzando). Fingering numbers are present in both staves.

Fifth system of musical notation. The treble clef staff has a melodic line with a triplet of eighth notes (1, 2, 1). The bass clef staff has a descending line. Performance markings include *sf* (sforzando). Fingering numbers are present in both staves.



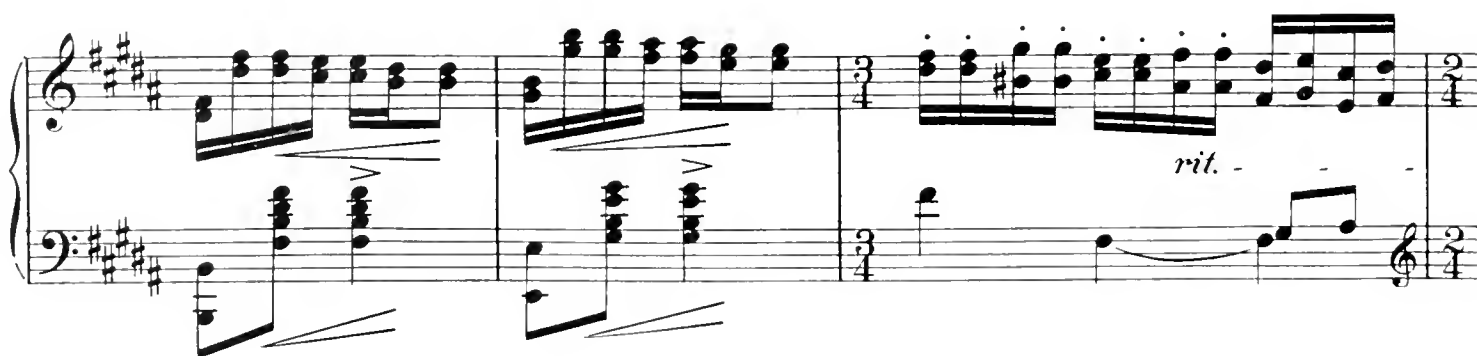
First system of musical notation. The treble staff features a complex, rapid sequence of chords and arpeggios, heavily annotated with fingerings (e.g., 4 2, 3 1, 4 2, 3 1, 4 2, 3 1, 3 2, 5 1, 5 1, 5 1, 5 1). The bass staff provides a simple harmonic accompaniment. The system begins with a forte (*f*) dynamic and a staccato articulation. The tempo is marked *staccato*. The system concludes with a series of accented chords.



Second system of musical notation. The treble staff continues with rapid chordal patterns. The bass staff features a more active line with some triplets. The system includes a piano (*p*) dynamic marking and a *rit.* (ritardando) instruction. The tempo is marked *p*.



Third system of musical notation. The treble staff continues with rapid chordal patterns. The bass staff features a more active line with some triplets. The system includes a forte (*f*) dynamic marking and a *staccato* articulation. The tempo is marked *a tempo*.



Fourth system of musical notation. The treble staff continues with rapid chordal patterns. The bass staff features a more active line with some triplets. The system includes a *rit.* (ritardando) instruction. The tempo is marked *rit.*.



Fifth system of musical notation. The treble staff continues with rapid chordal patterns. The bass staff features a more active line with some triplets. The system includes a piano (*pp*) dynamic marking and a *molto rit.* (molto ritardando) instruction. The tempo is marked *a tempo*.

tr *a tempo* *marcato* *p*

cresc. rit. *rf*

a tempo *p*

5 4 1 5 1 5 4 5 4 5 3 1 4 1 5 2 1

The musical score is written for piano and consists of five systems of staves. The key signature is three sharps (F#, C#, G#). The first system includes a trill (tr) and a tempo change to 'a tempo'. The second system features a 'marcato' marking. The third system includes a 'cresc. rit.' (crescendo, ritardando) and a 'rf' (riforma) marking. The fourth system returns to 'a tempo' and includes a 'p' (piano) marking. The fifth system contains fingering numbers (1, 2, 3, 4, 5) and a 'p' marking. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

Buck Up!

Hobby and Chorus

Lyrics by
Otto Harbach
and Edward Clark

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Music by
Rudolf Friml

Alla marcia

Hobby

I'm

Chorus

Hobby

feel-ing— well, not ex - act - ly jaun - ty. You look jaun - ty! I've

Chorus

prom-ised to meet my sweet-heart's Aunt - y. Oh, her Aunt - y! You

Hobby

prom-ised you would meet her; We'll greet her. What more?— I'd

ra - ther meet a li - on a - cry - in' for gore. I've

got to ask per - - mis-sion that I may wed;

— She's the phy - si - cian, I am just as good as dead. He's going to

All

wed, to wed, to wed! I

Hobby

molto riten.

feel just like a sol-dier - boy Be - fore he's

cresc.

go - ing in - to bat-tle; He knows it

must be done, The fight it must be won, But you know

bat - tles are far from fun! I'm filled with

rit.

strange e - mo - tions far from joy; ——— I feel my

cresc.

knees be - gin to rat - tle, But I am going to

fight for love, and that's no i - dle prat - tle! So

molto rit.

buck up! buck up! buck up, my boy! buck up! hi!

The Things That They Must Not Do

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Quartette

Lyrics by
Otto Harbach and
Edward Clark

Mrs. Payton, Brewster, Hobby and Georgiana

Music by
Rudolf Friml

Moderato comodo

Mrs. Payton

There must

stacc.

be no form of woo-ing, Ei-ther phys-i-cal or men-tal, No

bill-ing and no coo-ing, Per force or ac-ci-den-tal; No

sf stacc.

3

press - ing, no ca - res - ing, And no hints of sweet temp -

ta - tion, No hold - ing, no en - fold - ing, And no

form of os - cu - la - tion! They must not

stacc.

kiss— buss— smack— spoon, Or cast ad - mir - ing glanc - es; He must not

pet— pat— hug— croon Sweet songs of love's ro - mances! No

brain - be - fud - dling, Wres - tling, hua - dling, Catch - as - catch - can cod - dling, cud - dling:

Hobby & Georgina

These are a few of the things they must not do! Whew!

cresc. *sfz*

Brewster

These are a few of the things you must not do!

rit. *rit.*

Allegretto scherzando

Hobby & Georgina

Georgina

The things that we must not do!
The things that we must not do!

It seems there are quite a few!
It seems there are quite a few!

I'm
I'm

game — but just the same I fear we're wed - ding just in name. But I'll have
game — but just the same I fear we're wed - ding just in name. But I'll have

Cello

Mrs. Payton

you to hold my head when - ev - er I'm feel - ing blue? No!
you to look at dear when - ev - er I'm feel - ing blue? No!

not if you're going to keep your con - tract!
not if you're going to keep your con - tract!

By par-a-graph one and two All
By par-a-graph seven and eight Love-

Brewster

Georgina

pet-ting you must ta-boo! I think our wed-ding ring Is be-ing
glanc-es are off the slate! We'll wed, but dear, in-stead, I fear we'll

Cello

Hobby

fro-zen-on the blink! But on your hand my lips will press sweet
wish that we were dead! But in your eyes I'll read sweet thoughts that

f

Mrs. Payton

thoughts you will un-der-stand! You'll find, if you on-ly read your con-tract, That's
proph-e-sy par-a-dise! You'll find, if you on-ly read your con-tract, That's

f *sfz*

one of the things you must not do. 1. do. 2. do.
one of the things you must not do. do. do.

ff

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Snatched from the Cradle

Lyrics by
Otto Harbach and
Edward Clark

Mr. Wix

Music by
Rudolf Friml

The musical score is written for voice and piano. It features a key signature of three sharps (F#, C#, G#) and a common time signature (C). The score is divided into three systems, each with a vocal line and a piano accompaniment. The piano accompaniment includes dynamic markings such as *f* (forte) and *7* (seventh). The lyrics are: "Some men get mar-ried, And oth-ers are born in luck! I'm one of the un-for-tu-nate On whom the light-ning struck!"

Some

men get mar-ried, And oth-ers are born in luck! I'm

one of the un-for-tu-nate On whom the light-ning struck!

I was cap-tured ver - y young, I was not wise or— wild; In

The first system of the musical score. The vocal line is in D major (two sharps) and 4/4 time. The piano accompaniment consists of a right hand with eighth and sixteenth notes, and a left hand with a simple bass line. The lyrics are: "I was cap-tured ver - y young, I was not wise or— wild; In".

fact I was, when snared and trapped, A meek and trust - ing child.

The second system of the musical score. The vocal line continues with the lyrics: "fact I was, when snared and trapped, A meek and trust - ing child." The piano accompaniment features more complex chords and a steady bass line.

Snatched from the cra-dle while a - sleep, That is

The third system of the musical score. The vocal line concludes with the lyrics: "Snatched from the cra-dle while a - sleep, That is". The piano accompaniment includes a key signature change to D minor (two flats) in the final measure, indicated by a double bar line and a new key signature.

vir - tu - al - ly — what hap-pen'd to me; — Led to the slaugh - ter like a

The first system of the musical score is in A major (three sharps). The vocal line (treble clef) begins with a half note 'vir', followed by eighth notes 'tu - al - ly', a half note 'what', eighth notes 'hap-pen'd', a half note 'to', eighth notes 'me;', a half note 'Led', eighth notes 'to the slaugh - ter', and a half note 'like a'. The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more melodic line in the left hand.

sheep, ————— Cut off from life in my in-fan-cy!

The second system continues the vocal line with a long note for 'sheep,' followed by 'Cut off from life in my in-fan-cy!'. The piano accompaniment includes a section with a 7/8 time signature, indicated by a '7' over the staff.

Filched from my lit-tle vir-tuous couch (ouch!)

The third system concludes the page with the vocal line singing 'Filched from my lit-tle vir-tuous couch (ouch!)'. The piano accompaniment features a 3/8 time signature change, indicated by a '3' over the staff.

Ev - 'ry time I think of it I weep;

Led with a hal - ter- I mean to the al - tar-

Snatched from the cra-dle in my sleep!

molto rit.

l. h.

sf

FINALE

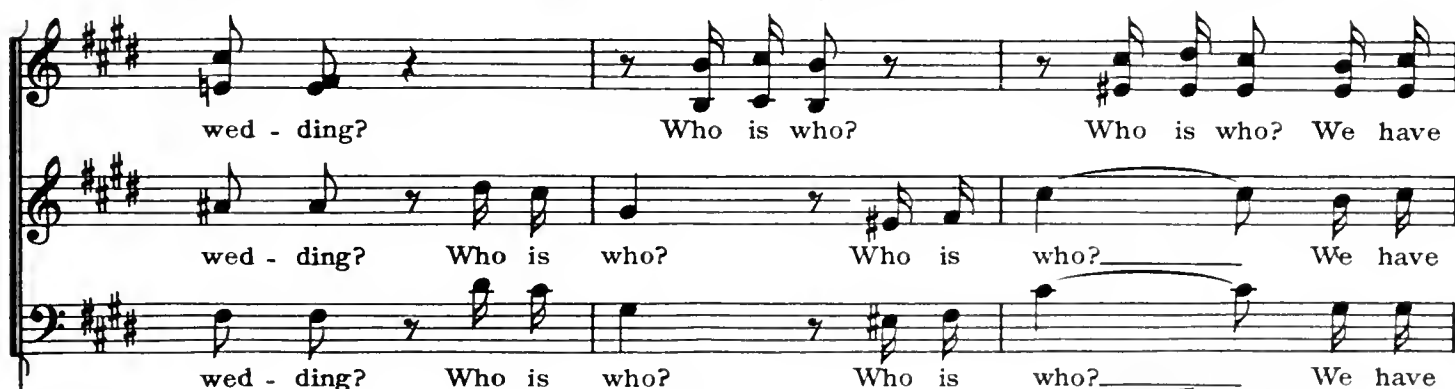
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Lyrics by
Otto Harbach and
Edward Clark

Act I

Music by
Rudolf Friml

Quasi Polka



heard a ru - mor spreading! Who is going to mar - ry whom?

heard a ru - mor spreading! Who is going to mar - ry whom?

heard a ru - mor spreading! Who is going to mar - ry whom?

Who's the bride and who's the groom? And who is going to mar - ry the

Who's the bride and who's the groom? And who is going to mar - ry the

Who's the bride and who's the groom? And who is going to mar - ry the

rit. cresc.

a tempo

bride and groom?

bride and groom?

bride and groom?

ff *a tempo f*

Brewster

The bride —

cresc.

Georgiana

Brewster

As you see! The

It's Georg-i - an - a!

It's Georg-i - an - a!

It's Georg-i - an - a!

Hobby

groom —

Yes, it's me!

Well! It's Hob - by!

And they're

Well! It's Hob - by!

And they're

Well! It's Hob - by!

And they're

*animato**p*

go - ing to be mar - ried, go - ing to be mar - ried,
go - ing to be mar - ried, go - ing to be mar - ried,
go - ing to be mar - ried, go - ing to be mar - ried,

The piano accompaniment features a melody in the right hand and chords in the left hand, both in a key with three sharps (F#, C#, G#).

pp They will soon be man and wife! They will be
pp They wil' soon be man and wife! They will be
pp They will soon be man and wife! They will be

The piano accompaniment includes a wavy line indicating a tremolo or rapid oscillation in the right hand, and a melodic line in the left hand.

man and wife!
man and wife!
man and wife!

molto rit.

The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a *molto rit.* marking at the end.

Moderato
Girls and Boys

Georgiana

But how and where did all this hap-pen, pray? It happen'd to-day_ in the

p

u - su - al way: A down-cast eye _____ when-e'er he meets me,

Viols. div.

A lit - tle sigh _____ when-e'er he greets me, And should he

touch my fin - - ger, My trem-bling fin - ger, I let it lin - ger;

sfz

Abreath-less hush ——— if he ad-dress me, A sud-den blush ———

— if he ca-ress me; These tricks were sure to land, And now we un - - der -

Georgiana

stand! A downcast eye! ——— A down-cast

A down-cast eye ——— when-e'er he meets you,

A down-cast eye when-e'er he meets you,

A down-cast eye when-e'er he meets you,

eye! _____ A lit - tle sigh! _____ A lit - tle sigh! _____

A lit - tle sigh _____ when-e'er he greets you, And should he

A lit - tle sigh _____ when-e'er he greets you, And should he

A lit - tle sigh _____ when-e'er he greets you, And should he

My trem-bling fin - ger. Ah! _____

touch your fin - - ger, Your trem-bling fin - ger, Just let it lin - ger;

touch your fin - - ger, Your trem-bling fin - ger, Just let it lin - ger;

touch your fin - - ger, Your trem-bling fin - ger, Just let it lin - ger;

A breathless hush! A breathless hush! A sud-den

A breath-less hush if he ad-dress you, A sudden blush

A breath-less hush if he ad-dress you, A sudden blush

A breath-less hush if he ad-dress you, A sudden blush

blush! These lit - tle tricks are sure to land, And

— if he ca - ress you; These tricks are sure to land, And

— if he ca - ress you; These tricks are sure to land, And

— if he ca - ress you; These tricks are sure to land, And

Brewster: Come!

he will un - der - stand! The

he will un - der - stand!

he will un - der - stand!

he will un - der - stand!

pa - pers are ready; But where is Hob-by? Men

Hob-by!

stacc.

f

All Hob-by! I

All Hob-by!

Bssn.

molto rit.

Marziale

feel just like a sol - dier - boy ——— Be - fore he's

Bssn.

go - ing in - to bat - tle. You know it

stacc.

must be done! ——— The fight it must be won! ——— But you know

tr

bat - tles are far from fun! ——— He feels a

All (in unison)

cresc. *f*

strange e - mo - tion far from joy! — He feels his knees be - gin to
 strange e - mo - tion far from joy! — He feels his knees be - gin to
 strange e - mo - tion far from joy! — He feels his knees be - gin to

molto rit. *a tempo*
 rat - tle, But he is going to fight for love! And that's no i - dle
 rat - tle, But he is going to fight for love! And that's no i - dle
 rat - tle, But he is going to fight for love! And that's no i - dle

sfz *molto rit.* *a tempo*
 prat - tle; So buck up, buck up, buck up, my boy! Buck up! Hi!
 prat - tle; So buck up, buck up, buck up, my boy! Buck up! Hi!
 prat - tle; So buck up, buck up, buck up, my boy! Buck up! Hi!

Moderato

Cor. *r. h.* *l. h.* Harp

Brewster. Reads marriage service - - - - -

Cor.

Viol. Viol.

Bells Tromba con sord.

ending with: "Then I ——— pronounce you man and

Allegro

Chorus

Con-gra-tu - la - tions!

wife!"

Scherzando

(Lacey tries to persuade Hobby to kiss Georgiana. See Book.)

Mrs. Payton (*spoken*): Ta - boo! That is put down in your con - tract as

one of the things you must not do!

All

Mar-ried life, They like it. Got a wife, They like it.

Mar-ried life, They like it. Got a wife, They like it.

Mar-ried life, They like it. Got a wife, They like it.

Take my tip, Go do it. Grab off a girl- Go to it.

Take my tip, Go do it. Grab off a girl- Go to it.

Take my tip, Go do it. Grab off a girl- Go to it.

Bach-e-lor so lone-ly, Ben-e-dict the on-ly,

Bach-e-lor so lone-ly, Ben-e-dict the on-ly,

Bach-e-lor so lone-ly, Ben-e-dict the on-ly,

This musical score is for three voices (Soprano, Alto, and Bass) and piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics for the voices are "I am for mar - ried life!". The piano part features a variety of textures, including block chords, arpeggiated figures, and more complex rhythmic patterns with eighth and sixteenth notes. The score is divided into four systems. The first system contains the vocal entries. The second and third systems show the piano accompaniment. The fourth system includes a cymbal section labeled "Cymb." and a final piano section marked with a forte dynamic (*sf*).

I am for mar - ried life!_____

I am for mar - ried life!_____

I am for mar - ried life!_____

Cymb. Cymb. *sf*

Entr'acte

Allegretto moderato

Music by
Rudolf Friml

The first system of musical notation for the Entr'acte. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Allegretto moderato'. The first measure has a dynamic marking of *mf* (mezzo-forte). The second measure has an '8' with a dotted line above it, indicating an eighth note. The third measure has a dynamic marking of *p-f* (piano-forte). The system ends with a double bar line.

The second system of musical notation. It continues the piece with a grand staff. The key signature remains two flats. The tempo is 'Allegretto moderato'. The system includes a *cresc.* (crescendo) marking. The system ends with a double bar line.

The third system of musical notation. It continues the piece with a grand staff. The key signature remains two flats. The tempo is 'Allegretto moderato'. The system includes a *fz* (forzando) marking and a *p-f* (piano-forte) marking. The system ends with a double bar line.

The fourth system of musical notation. It continues the piece with a grand staff. The key signature remains two flats. The tempo is 'Allegretto moderato'. The system ends with a double bar line.

First system of musical notation. The key signature has two flats (B-flat and E-flat). The first measure is marked with a forte *f* dynamic. The system concludes with a first ending bracket labeled "1." and a fortissimo *ff* dynamic marking.

Second system of musical notation. It begins with a second ending bracket labeled "2. Allegretto". The first measure is marked with a piano *p* dynamic. The system concludes with a right-hand solo marking *r. h.* and a piano *p* dynamic.

Third system of musical notation. This system continues the musical piece with various chordal textures and melodic lines in both staves.

Fourth system of musical notation. The system concludes with a piano *p* dynamic marking.

Fifth system of musical notation. The system concludes with a ritardando *rit.* marking and a piano *p* dynamic.

Moderato

This musical score is for a piano piece in a minor key, marked "Moderato". It consists of five systems of music, each with a grand staff (treble and bass clefs). The notation includes various musical elements such as eighth and sixteenth notes, rests, and dynamic markings. The first system features a triplet of eighth notes in the bass staff. The second system includes a sixteenth-note triplet in the treble staff. The third system has a mezzo-forte (*mf*) marking. The fourth system includes a piano (*p*) marking. The fifth system includes a forte (*f*) marking. The score is numbered 27369 in the bottom left corner.

8-1

6

mf

8-1

f

27369

This page of musical notation is for a piano piece, consisting of five systems of staves. The key signature is B-flat major (two flats). The notation includes various musical elements such as notes, rests, and dynamic markings.

System 1: The first system features a treble and bass staff. The treble staff begins with a half note G4, followed by a quarter note A4, and then a half note B4. The bass staff begins with a half note F3, followed by a quarter note G3, and then a half note A3. The system concludes with a half note B4 in the treble and a half note F3 in the bass.

System 2: The second system continues the melodic line in the treble staff with eighth notes. The bass staff features a half note F3, followed by a quarter note G3, and then a half note A3. The system concludes with a half note B4 in the treble and a half note F3 in the bass.

System 3: The third system features a treble and bass staff. The treble staff begins with a half note G4, followed by a quarter note A4, and then a half note B4. The bass staff begins with a half note F3, followed by a quarter note G3, and then a half note A3. The system concludes with a half note B4 in the treble and a half note F3 in the bass.

System 4: The fourth system continues the melodic line in the treble staff with eighth notes. The bass staff features a half note F3, followed by a quarter note G3, and then a half note A3. The system concludes with a half note B4 in the treble and a half note F3 in the bass.

System 5: The fifth system features a treble and bass staff. The treble staff begins with a half note G4, followed by a quarter note A4, and then a half note B4. The bass staff begins with a half note F3, followed by a quarter note G3, and then a half note A3. The system concludes with a half note B4 in the treble and a half note F3 in the bass.

Dynamic Markings: The piece includes several dynamic markings: *sf* (sforzando) appears in the first system, *f* (forte) appears in the third system, *f animato* (forte, animated) appears in the fifth system, *ff* (fortissimo) appears in the fifth system, *rit.* (ritardando) appears in the fifth system, and *f* (forte) appears in the fifth system.

OPENING CHORUS, ACT II

"We'll drift along"

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Solo and Chorus

Lyrics by
Otto Harbach
and Edward Clark

Music by
Rudolf Friml

Tempo moderato (*Quietly and in a dreamy fashion*)

Soprano
We'll drift a-long, just drift a-long The path that trails the gold-en

Alto
We'll drift a-long, just drift a-long The path that trails the gold-en

Tenor
We'll drift a - long, — just drift a - long — The path that trails the gold-en

Bass
We'll drift a-long, just drift a-long The path that trails the gold-en

Piano
mf

Tempo moderato (*Quietly and in a dreamy fashion*)

moon, — Our compass lost, our rudder swing - ing, To some dream-y mer-maid's

moon, — Our compass lost, our rudder swing - ing, To some dream-y mer-maid's

moon, — Our compass lost, our rudder swing - ing, To some dream-y mer-maid's

moon, — Our compass lost, our rudder swing - ing, To some dream-y mer-maid's

croon.— We'll drift a-long, just drift a-long, My on-ly chart your star-lit charms, For

croon.— We'll drift a-long, just drift a-long, My on-ly chart your star-lit charms, For

croon.— We'll drift a-long, just drift a-long, My on-ly chart your star-lit charms, For

croon.— We'll drift a-long, just drift a-long, My on-ly chart your star-lit charms, For

rit.
Love will guide me till I an-chor safe-ly In the har-bor of your arms.—

rit.
Love will guide me till I an-chor safe-ly In the har-bor of your arms.—

rit.
Love will guide me till I an-chor safe-ly In the har-bor of your arms.—

rit.
Love will guide me till I an-chor safe-ly In the har-bor of your arms.—

Moderato agitato

Solo

Let us a-board a Boat o'Dreams, Float-ing o'er the blue sea la-zi-ly, _____

p

Soon the old sun, where Ve-nus gleams Far in the West all ha-zi-ly. _____

p

pp Then when the stars all peep _____ *rit.* To see if the sea's a - sleep, _____

pp *pp rit.*

a tempo We'll drift a-long, just drift a-long The path that trails the gold-en moon, — Our

a tempo

com-pass lost, our rud-der swing - ing, To some dream-y mer-maid's croon... We'll

drift a-long, just drift a-long, My on - ly chart your star-lit charms, For

Love will guide me, till I an-chor safe - ly In the har-bor of your arms! —

rit. *a tempo*

We'll

We'll

We'll

We'll

rit. *a tempo*

mf

Tempo I^o

Ah! Ah! Ah!

drift a-long, just drift a-long The path that trails the gold-en moon,— Our

drift a-long, just drift a-long The path that trails the gold-en moon,— Our

drift a - long,— just drift a - long— The path that trails the gold-en moon,— Our

drift a-long, just drift a-long The path that trails the gold-en moon,— Our

Tempo I^o

Ah! ———

com- pass lost, our rud- der swing - ing, To some dream-y mer-maid's croon.— We'll

com- pass lost, our rud- der swing - ing, To some dream-y mer-maid's croon.— We'll

com- pass lost, our rud- der swing - ing, To some dream-y mer-maid's croon.— We'll

com- pass lost, our rud- der swing - ing, To some dream-y mer-maid's croon.— We'll

Ah! Ah! For

drift a-long, just drift a-long, My on-ly chart your star-lit charms,

drift a-long, just drift a-long, My on-ly chart your star-lit charms,

drift a - long, — just drift a - long, — My on-ly chart your star-lit charms,

drift a - long, — just drift a - long, — My on-ly chart your star-lit charms,

Love will guide me till I an-chor safe-ly In the har-bor of your arms!

In the har-bor of your arms! —

In the har-bor of your arms! —

In the har-bor of your arms! —

In the har-bor of your arms! —

colla voce

fz

Be Sure It's Light!

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Lyrics by
Otto Harbach and
Edward Clark

Music by
Rudolf Friml

Moderato

The musical score is written for voice and piano. It begins with a vocal line in treble clef, key of D major (two sharps), and common time. The tempo is marked 'Moderato'. The piano accompaniment is in bass clef. The first system shows the vocal line with a fermata and a note marked 'A'. The piano part has a dynamic marking of *mf* and a *rit.* marking. The second system contains the lyrics 'mot - to now and then is heed - ed, By the best of men, con - ced - ed,'. The piano part includes a section marked 'Bells' and 'a tempo pizz.'. The third system contains the lyrics 'Of - ten-times it proves a true ex - am - ple. Ex - am - ple! Still,'. The piano part has a dynamic marking of *ff*. The score is divided into 'Chorus' and 'Solo' sections.

mf *rit.*

mot - to now and then is heed - ed, By the best of men, con - ced - ed,

Bells *a tempo* pizz.

Chorus Solo

Of - ten-times it proves a true ex - am - ple. Ex - am - ple! Still,

ff

on the oth - er hand, pro-pound it, And you'll find, as I have found, it

Works the oth - er way, now, as a sam - ple. A sam - ple! The

Chorus Solo

max - im old, of "Ear - ly — to bed," may give you health, But

'Cello Ob. Clar.

will it give you wis - dom, or will it bring you wealth? You've

'Cello Ob. Clar.

got to be a round-er, and min- gle with the bunch, And

Cello

or - der up your break - fast when you should be hav - ing lunch. Be

rit.

Refrain

rit.

Marziale

sure it's light, and then go to bed,

Turn night in - to day; Be

sure the sun is just turn - ing red Be - fore you hit the

hay. When you go ear - ly to bed, and ear - ly to rise, And you

miss all the prom - i - nent, so - cia - ble guys,

That's why some wise man should have said Be sure it's light— and then go to

bed! Be sure it's light, and then go to bed!

Be sure it's light, and then go to bed!

Be sure it's light, and then go to bed!

rit. *a tempo*

Turn night in - to day; Be sure the sun is

Turn night in - to day; Be sure the sun is

Turn night in - to day; Be sure the sun is

just turn - ing red Be - fore you hit the hay. — When you go

just turn - ing red Be - fore you hit the hay. — When you go

just turn - ing red Be - fore you hit the hay. — When you go

ear-ly to bed, and ear-ly to rise, And you miss all the prom-i-nent,
 ear-ly to bed, and ear-ly to rise, And you miss all the prom-i-nent,
 ear-ly to bed, and ear-ly to rise, And you miss all the prom-i-nent,

so-cia-ble guys, That's why some wise man should have said Be sure it's
 so-cia-ble guys, That's why some wise man should have said Be sure it's
 so-cia-ble guys, That's why some wise man should have said Be sure it's

light- and then go to bed!
 light- and then go to bed!
 light- and then go to bed!

"A year is a long, long time"

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Lyrics by
Otto Harbach and
Edward Clark

Duet
Georgiana and Hobby

Music by
Rudolf Friml

Quasi Polka, marcato

The piano introduction is in 2/4 time, marked 'Quasi Polka, marcato'. It features a melody in the right hand with accents and a bass line in the left hand. Dynamics include *p stacc.* and *fp*.

(He)

Dear - ie, I'm lone - some, I'm lone - some for you,

The first vocal line is in 2/4 time. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "Dear - ie, I'm lone - some, I'm lone - some for you,"

Dear - ie, with - out you each mo - ment seems blue.

The second vocal line continues the melody in 2/4 time. The lyrics are: "Dear - ie, with - out you each mo - ment seems blue."

(She)

When you're a - way, dear, Each hour's a day, dear, Min-utes just drag a-long,

The third vocal line is in 2/4 time. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "When you're a - way, dear, Each hour's a day, dear, Min-utes just drag a-long,"

(He)

Sec-onds just lag a - long! Dear - ie, I want you, I

*fp**(She)*

want you a - lone, Dear - ie, I want you to

(He)

be all my own. Con-found the fate, love, That makes us

*(She)**(He has taken out his watch)*

wait, love! Cheer up, dear, Cheer up, dear, It's on - ly a year!

*sf**sf*

Refrain

Tick a tick a tick a tick a tick a tick a tick!

She Tick - a - tick, tick - a - tick! Count each sec-ond, dear, _____ And we've

He

p sempre stacc. *mf*

got to wait and watch it click For one whole sol - id year! _____ There are

six-ty lit-tle sec-onds in a min-ute, you know, Fig-ures will show, _____ Thir-ty

thousand plus six hundred in an hour will go: Gee! they go slow!

cresc.

Eigh - ty - six thou-sand four hun-dred in a day: That is

pp

o-ver fif-teen mil-lion in a half of a year! That makes thir - ty mil-lion sec-onds plus a

mil-lion — Oh dear! I can't be ex - act, for I can't find a rhyme, But a

year is a long, long time! 1. 2. time!

f

Boola Boo

Wix and Chorus

Lyrics by
Otto Harbach
and Edward Clark

Music by
Rudolf Friml

Quasi gavotta

Mr. Wix

Once in Sou-dan sun-ny

stacc.

I be - held a fun - ny Dance called Boo - la,

Done by na - tive wo - men Who were dressed for swim-min'

stacc.

Chorus

Mr. Wix

A la hu - la. La hu - la! It's a sort of flop-py,
stacc.

Hip - pie - hip - pie - hop - py Zu - - lu
stacc.

swing, — A some - what warm and ver - y naught - y,
stacc.

Real - ly Hot - ten - tot - ty Sort of thing.
rit.

Refrain

a tempo

First you hop a lit - tle, Then you stop a lit - tle,

a tempo

Cello

Then you rap-a - tap like this: Ev - 'ry oth - er count you

miss, On the down-beat you must kiss, Oh bliss, bliss!

Then you skip a lit - tle, Then you trip a lit - tle,

Some-thing like a kan - ga - roo; And then you sway,

Then a lit-tle jig-gle-jag-gle, Sway; Then a lit-tle wrig-gle-wrag-gle,

stacc.

That's the way the Zu - lus do The boo - la boo, In

Cello
stacc.

Tim - - buck - - too! too!

1. 2.

Love-Land

Lyrics by
Otto Harbach
and Edward Clark

Music by
Rudolf Friml

Valse lento

The piano introduction is in 3/4 time, key of D major. It begins with a series of chords in the right hand and single notes in the left hand. The tempo is marked 'Valse lento'. The piece ends with a 'rit.' (ritardando) marking.

a tempo

My love-ship seems drift - - ing, My

a tempo

love-tide seems shift - - ing, Look where I may,

Sea-waves all gray Ev - er seem lift - - ing;

Yet some-where be - hind them, Where

love has en - shrined them, There, some-where out

there, There lie my Love - - lands fair. *rit.*

Refrain

a tempo

Love - land, Love - land, Tell me where you lie! _____

a tempo

North - ward? South - ward? West or East - ern sky?

Night is fall - - ing, Hear me, for I am call - - ing,

cresc. *pp*

Love - - land, Love-land, Tell me, where do you lie? _____

molto rit.

Love - - land, Love - - land, Tell me where you lie! _____

cresc. *pp*

North - - ward? South - - ward? West or East - ern sky? _____

cresc. e molto rit.

Night is fall - - ing, Hear me, for I am call - - ing.

ff

Love - - land, Love - land, Tell me, where do you lie? _____

molto rit.

Lyrics by
Otto Harbach and
Edward Clark

The Musical Snore

Lacey and Dorothy

Music by
Rudolf Friml

Allegretto

The piano introduction is in 2/4 time, key of D major. It features a lively melody in the right hand and a more rhythmic accompaniment in the left hand. A snore sound effect is indicated by a bracketed note in the right hand.

Mrs. P.
(Snore)

The first verse features vocal lines for Lacey and Dorothy, with piano accompaniment. The piano part includes a snore sound effect.

Lacey 1. Some-thing sound-ed queer,
Dorothy 2. Sh! What did she say?

(Snore)
Wix

The second verse continues the musical snore theme with vocal lines and piano accompaniment. The piano part includes a snore sound effect.

Sound-ed ver - y near. Dorothy O - ver here some - where
Lacey Take that iron a - way! Mrs. P. Make it good and hot!

No, it's o - ver there! Both Let us in - ves - ti -
 Dorothy She is talk - ing plot! Lacey What a — fun - ny

gate and see What - ev - er it can be. — I'm a -
 thing 'twould be If some time he and she — Had been

fraid it's no-thing more — Than a lit - tle sim - ple snore.
 friends, or may-be more! — Dorothy We may learn it from their snore!

Refrain

S - n - o - r - e
Mrs. P.

Dorothy

1-2. There she goes a - gain!

Snore
Wix

Lacey

Both

There he blows a - gain! Like two ships that

sig - nal each oth - er When at night they pass one an - oth - er.

Snore
(Mrs. P.)

Dorothy

Snore
(Wix)

There she goes a - gain!

Lacey

Both

There he blows a - gain! Who'd have thought such a mu - si - cal score Could de -

vel - op from a sim - ple snore?

snore?

Introduction
to
I'm Only Dreaming

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Cadenza

8

r. h.

l. h.

8

8

Andante

Harp

legato

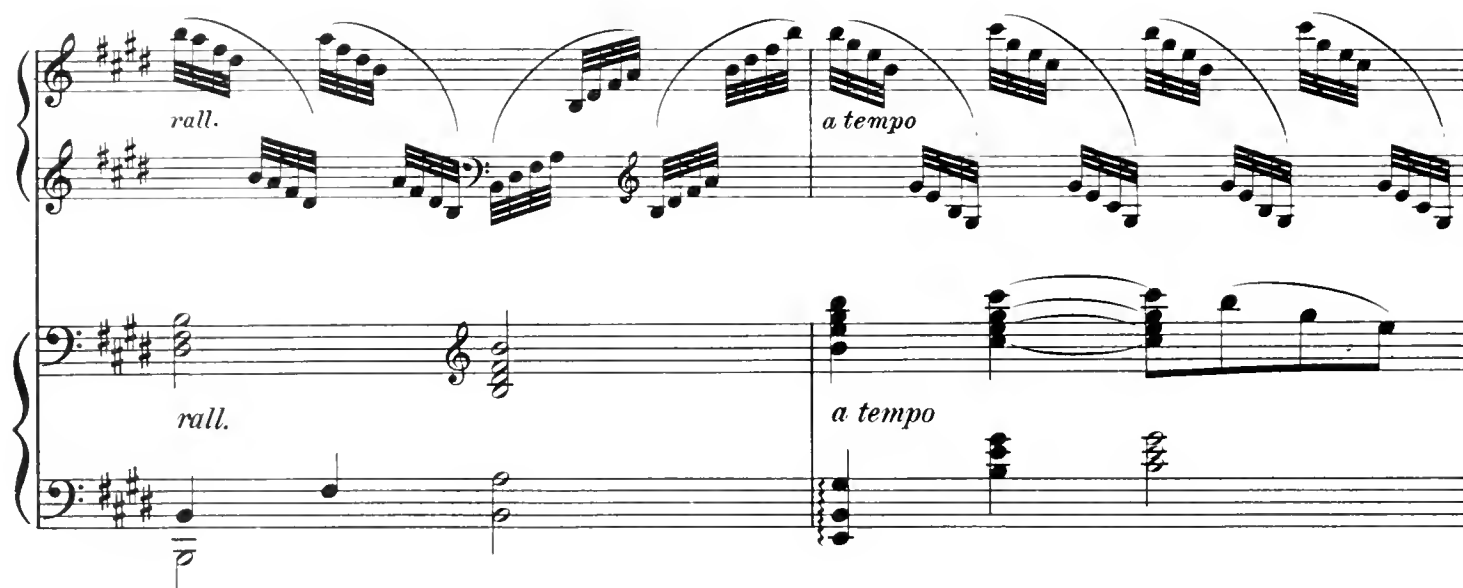
Andante

p

This musical score is for measures 107 through 112 of a piece. It features a Harp part and a Piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Andante' and the piano part begins with a 'p' (piano) dynamic. The Harp part consists of arpeggiated chords, with measures 107-110 marked 'legato'. The Piano part features a slow, arpeggiated bass line. Measures 107-110 are grouped by a brace on the left. Measure 111 is a repeat of measure 107. Measure 112 is a repeat of measure 110. The score is written on six staves, with the Harp part on the top two and the Piano part on the bottom four.



The first system of musical notation consists of two staves. The upper staff is a grand staff (treble and bass clefs) with a key signature of three sharps (F#, C#, G#). It features a series of eighth-note chords, each beamed together and connected by a long slur. The lower staff is a grand staff (treble and bass clefs) with a key signature of three sharps. It features a series of eighth-note chords, each beamed together and connected by a long slur.



The second system of musical notation consists of two staves. The upper staff is a grand staff (treble and bass clefs) with a key signature of three sharps. It features a series of eighth-note chords, each beamed together and connected by a long slur. The tempo marking *rall.* is placed above the first measure, and *a tempo* is placed above the fifth measure. The lower staff is a grand staff (treble and bass clefs) with a key signature of three sharps. It features a series of eighth-note chords, each beamed together and connected by a long slur. The tempo marking *rall.* is placed above the first measure, and *a tempo* is placed above the fifth measure.



The third system of musical notation consists of two staves. The upper staff is a grand staff (treble and bass clefs) with a key signature of three sharps. It features a series of eighth-note chords, each beamed together and connected by a long slur. The lower staff is a grand staff (treble and bass clefs) with a key signature of three sharps. It features a series of eighth-note chords, each beamed together and connected by a long slur.

This page contains three systems of musical notation for a piano piece in D major. Each system consists of a grand staff (treble and bass clefs) and a single treble staff. The first system features a complex, flowing melody in the grand staff with many slurs, while the single staff contains block chords. The second system continues this pattern with similar melodic lines and chords. The third system shows a more dramatic melodic line in the grand staff, with a long slur spanning across the system, and the single staff provides harmonic support with chords. The key signature of three sharps (F#, C#, G#) is consistent throughout.

attacca

I'm Only Dreaming

Georgiana and Chorus

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Lyrics by
Otto Harbach
and Edward Clark

Music by
Rudolf Friml

Quasi Gavotta

Musical score for 'Quasi Gavotta'. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody consists of eighth and quarter notes, while the bass line features a steady eighth-note accompaniment.

Georgiana

Musical score for 'Georgiana'. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). It features a vocal melody in the right hand and a piano accompaniment in the left hand. The vocal line includes lyrics: "Walk - ing! — Im real - ly walk - ing, — Im real - ly walk - ing and talk - ing, Tho' I'm". The piano accompaniment consists of chords and eighth-note figures.

Musical score for 'Georgiana' (continued). The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). It features a vocal melody in the right hand and a piano accompaniment in the left hand. The vocal line includes lyrics: "fast a - sleep, Glid - ing — like some ghost, glid - ing, — In shad - ows". The piano accompaniment continues with chords and eighth-note figures.

hid - ing, When pale stars peep. _____ Some

war - y witch - 's pow'r Seems guard - ing the hour. I

fear no path-way rough or steep; _____ But if you break the thrall, Then

I will sure - ly fall: I'm on - ly safe when I'm a - sleep.

rit.

Refrain

Dream - ing! I'm on - ly dream - ing, My eyes are

gleam - ing, Yet I'm a - sleep; So please re -

frain from call - ing, Or I'll be fall - ing Down

thro' some mys - ti - cal deep; You'd bet - ter keep, you'd bet - ter keep me fast a - sleep, But if you'd

rit.

wake me, ——— Just come and take me, ——— And gen - tly

shake me ——— Till I come to; Then

cresc.

hold me, ——— Be bold and hold me, hold me — And

I will a - wake for you.

Flute

Violin

Dream - ing! I'm on - ly dream - ing, My eyes are

gleam - ing, Yet I'm a - sleep; So please re -

frain from call - ing, Or I'll be fall - ing Down thro' some mys-ti-cal

tr

rit.

deep; You'd bet - ter keep, you'd bet - ter keep me fast a - sleep; But if you'd

rit.

wake me, Just come and

take me, And gen - tly

shake me Till I come to; Then

hold me, Be bold and hold me, hold me - And

I will a - wake for you.

27869

Finale

Allegro moderato

Some strange, pe-cu-liar feel - - ing

O'er you — comes slow-ly steal - ing. It throws your nerves at six - es and at

sev - ens, Makes you feel as tho' you're climb - ing

up to the heav - ens; Then dear, — di-vine e mo - - tions

Give you — such frisk-y no - tions! First you're glad, and then you're sad,

Lose what - ev - er sense you had, And you're in love, in love! —



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